

BALTIMORE
CHORAL ARTS
SOCIETY

ANTHONY BLAKE CLARK, Music Director

presents

Human Requiem

SUNDAY, NOVEMBER 5, 2023 | 3 PM

SHRIVER HALL AUDITORIUM

at the Johns Hopkins University



Baltimore Choral Arts Society

Anthony Blake Clark

58th Season: 2023-24

Sunday, November 5, 2023 | 3 PM

Shriver Hall Auditorium at the Johns Hopkins University

Human Requiem

Baltimore Choral Arts Society

Anthony Blake Clark, *music director & conductor*

Leo Wanenchak, *associate conductor & piano II*

Benjamin Loeb, *piano I*

Janice Chandler-Eteme, *soprano*

Joseph Parrish, *bass-baritone*

The Baltimore Choral Arts String Quartet

Projection design by Camilla Tassi

featuring paintings by Mary Frank

Ein deutsches Requiem, Op. 45
Seven Last Words of the Unarmed

Johannes Brahms
Joel Thompson

This program will be presented without intermission.

Please join us immediately following the concert for a discussion panel
and Q&A about the program.

**We dedicate this concert to the memory of
James Piper III, a celebrated Choral Arts board
member, community leader and
fabulous friend to all of Baltimore.**

This concert is made possible by the Thomas B.
& Elizabeth M. Sheridan Foundation

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Additional support is provided by the Maryland State Arts Council (msac.org), the Citizens of Baltimore County, and the Creative Baltimore Fund, a program of the Mayor's Office and the City of Baltimore.



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JAN 14
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BRETTON BROWN PIANO

*Works by Barber, Poulenc, Weill, Strauss,
Berg, Converse, Rodgers & Hammerstein,
Dylan, Dvořák, Cotten*

FEB 4
GARRICK OHLSSON PIANO

Works by Beethoven, Mamlök, Schubert, Chopin

MAR 10
MARK PADMORE TENOR
MITSUKO UCHIDA PIANO

Schubert: Winterreise

APR 7
QUATUOR ÉBÈNE

Works by Mozart, Schnittke, Grieg

APR 21
JOHANNES MOSER CELLO
MARC-ANDRÉ HAMELIN PIANO

Works by Boulanger, Hamelin, Debussy, Franck

Program Notes



Music Director Anthony Blake Clark

On behalf of the Chorus, Members of the Board, and Staff, I am thrilled to welcome you to the opening of Baltimore Choral Arts' 58th season! We are honored by your presence today! This season brings with it another year of transcendent choral music-making. Classics can be found in the music of Bach and Brahms, living composers are represented in pieces by Joel Thompson, our own Michael Rickelton, and Susan LaBarr, and of course the joyous sounds of the holiday season will ring out in the Baltimore Basilica and in other venues throughout our great city! We cannot wait to share this enriching music with you.

Brahms' *Ein deutsches Requiem* stands as a monumental work in the world of classical music. Composed between 1865 and 1868, this choral masterpiece is distinct from traditional requiems, as it offers solace and consolation not only to the deceased but also to the living. Brahms drew inspiration from his personal grief (many music

scholars and biographers claim this grief emanated from the loss of his mother) and the universal human experience of mourning, crafting a profound and deeply emotional composition. This seven-movement work, sung in German rather than Latin, transcends religious boundaries and explores themes of life, death, and hope. It remains a revered testament to Brahms' musical genius and his ability to touch the depths of the human soul.

Adapted by Brahms himself, the piano four-hand version of *Ein deutsches Requiem* condenses the grand orchestral and choral forces into a more chamber-like setting. This transformation invites a close, personal connection with the music, allowing the listener to appreciate the intricate details and the emotional depth of the work while highlighting the chorus' invaluable contribution to the work.

***Seven Last Words of the Unarmed* is a testament to the power of music to create dialogue around the complex issues of our time.**

Joel Thompson's *Seven Last Words of the Unarmed* is a striking and poignant choral composition that sheds light on the tragic consequences of racial violence in America. The piece takes its name from the seven last words spoken by unarmed African American men who lost their lives in acts of violence either by police or authority figures. By setting these final utterances to

music, Thompson's work becomes a powerful testament to the urgency of addressing systemic racism and injustice.

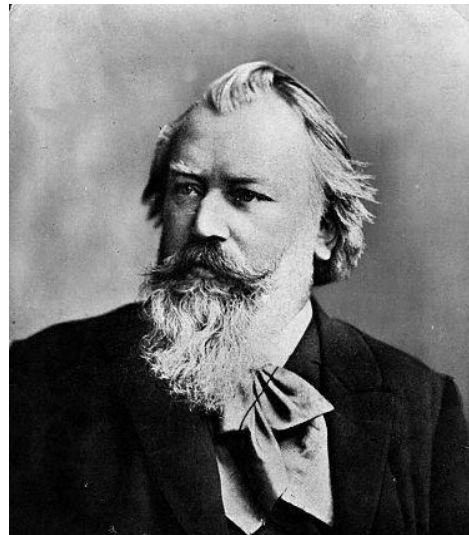


Seven Last Words composer Joel Thompson

Through choral harmonies, spoken word, and evocative musical textures, Thompson explores the anguish, fear, and hope embedded in these final words. The music serves as a profound call for empathy, reflecting the ongoing issue we face when unarmed black men and women continue to be killed with no solutions in sight. *Seven Last Words of the Unarmed* is a testament to the power of music to create dialogue around the complex issues of our time. It encourages reflection, conversation, and a commitment to a more just and compassionate society. For more information on the piece and its genesis and the lives of these seven men, visit sevenlastwords.org.

The idea to mix these two great works together came firstly from my concern that presenting Thompson's powerful piece without even a suggestion of hope or resolution seemed too bleak to contemplate, and secondly, out of a powerful connection

I saw between Brahms' use of soloists that had the potential to become meaningful throughlines as the performance unfolds. In the 5th movement, Brahms utilizes a soprano, presumably representing his mother (the chorus sings "I will console you as one is consoled by their mother") and he employs a baritone in the 3rd and 6th movements. Thompson also uses a male soloist to represent Amadou Diallo when he phones his mother to tell her of his plans to go to college. The soloist connection and the more poignant connection of sons to mothers seemed too strong of a relationship between the two pieces to ignore.



Ein deutsches Requiem composer Johannes Brahms

We hope that you feel compelled to engage with this incredible material and these weighty subjects, and that you are filled with hope and renewal. Thank you for joining us for this special performance.

Program notes by Anthony Blake Clark

Program Texts

Ein deutsches Requiem, Movement 1

Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.
Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen hin und weinen
und tragen edlen Samen,
und kommen mit Freuden
und bringen ihre Garben.

*Blessed are they that mourn,
for they shall be comforted.
They who sow in tears,
shall reap in joy.
Go forth and cry,
bearing precious seed,
and come with joy
bearing their sheaves.*

Seven Last Words of the Unarmed, Movement 1

Kenneth Chamberlain: "Officers, why do you have your guns out?"

Seven Last Words of the Unarmed, Movement 2

Trayvon Martin: "What are you following me for?"

Ein deutsches Requiem, Movement 2

Denn alles Fleisch ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.
So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.

*For all flesh is as grass,
and the glory of man
like flowers.
The grass withers
and the flower falls.
Therefore be patient, dear brothers,
for the coming of the Lord.*

Siehe, ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber, bis er empfahe
den Morgenregen und Abendregen.
Aber des Herrn Wort bleibt in Ewigkeit.

*Behold, the husbandman waits
for the delicious fruits of the earth
and is patient for it, until he receives
the morning rain and evening rain.
But the word of the Lord endures for eternity.*

Die Erlöseten des Herrn werden wieder
kommen,
und gen Zion kommen mit Jauchzen;
ewige Freude wird über ihrem Haupte sein;
Freude und Wonne werden sie ergreifen
und Schmerz und Seufzen wird weg müssen.

*The redeemed of the Lord will come again,
and come to Zion with a shout;
eternal joy shall be upon her head;
They shall take joy and gladness,
and sorrow and sighing must depart.*

Seven Last Words of the Unarmed, Movement 4

Michael Brown: "I don't have a gun. Stop shooting."

Ein deutsches Requiem, Movement 3

Herr, lehre doch mich,
daß ein Ende mit mir haben muß,
und mein Leben ein Ziel hat,
und ich davon muß.
Siehe, meine Tage sind
einer Hand breit vor dir,
und mein Leben ist wie nichts vor dir.

Ach wie gar nichts sind alle Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen,
und machen ihnen viel vergebliche Unruhe;
sie sammeln und wissen nicht
wer es kriegen wird.

Nun Herr, wess soll ich mich trösten?
Ich hoffe auf dich.
Der Gerechten Seelen sind in Gottes Hand
und keine Qual rühret sie an.

Ein deutsches Requiem, Movement 4

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.
Wohl denen, die in deinem Hause wohnen,
die loben dich immerdar.

Seven Last Words of the Unarmed, Movement 5

Oscar Grant: "You shot me! You shot me!"

Seven Last Words of the Unarmed, Movement 3

Amadou Diallo: "Mom, I'm going to college."

*Lord, teach me
That I must have an end,
And my life has a purpose,
and I must accept this.
Behold, my days are
as a handbreadth before Thee,
and my life is as nothing before Thee.*

*Alas, as nothing are all men,
but so sure the living.
They are therefore like a shadow,
and go about vainly in disquiet;
they collect riches, and do not know
who will receive them.*

*Now, Lord, how can I console myself?
My hope is in Thee.
The righteous souls are in God's hand
and no torment shall stir them.*

*How lovely are thy dwelling places,
O Lord of Hosts!
My soul requires and yearns for
the courts of the Lord;
My body and soul rejoice
in the living God.
Blessed are they that dwell in thy house;
they praise you forever.*

Ein deutsches Requiem, Movement 5

Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen
und eure Freude soll niemand von euch
nehmen.

Sehet mich an:

Ich habe eine kleine Zeit Mühe und Arbeit
gehabt

und habe großen Trost funden.

Ich will euch trösten,

wie Einen seine Mutter tröstet.

*You now have sorrow;
but I shall see you again
and your heart shall rejoice
and your joy no one shall take from you.*

Behold me:

I have had for a little time toil and torment,

and now have found great consolation.

I will console you,

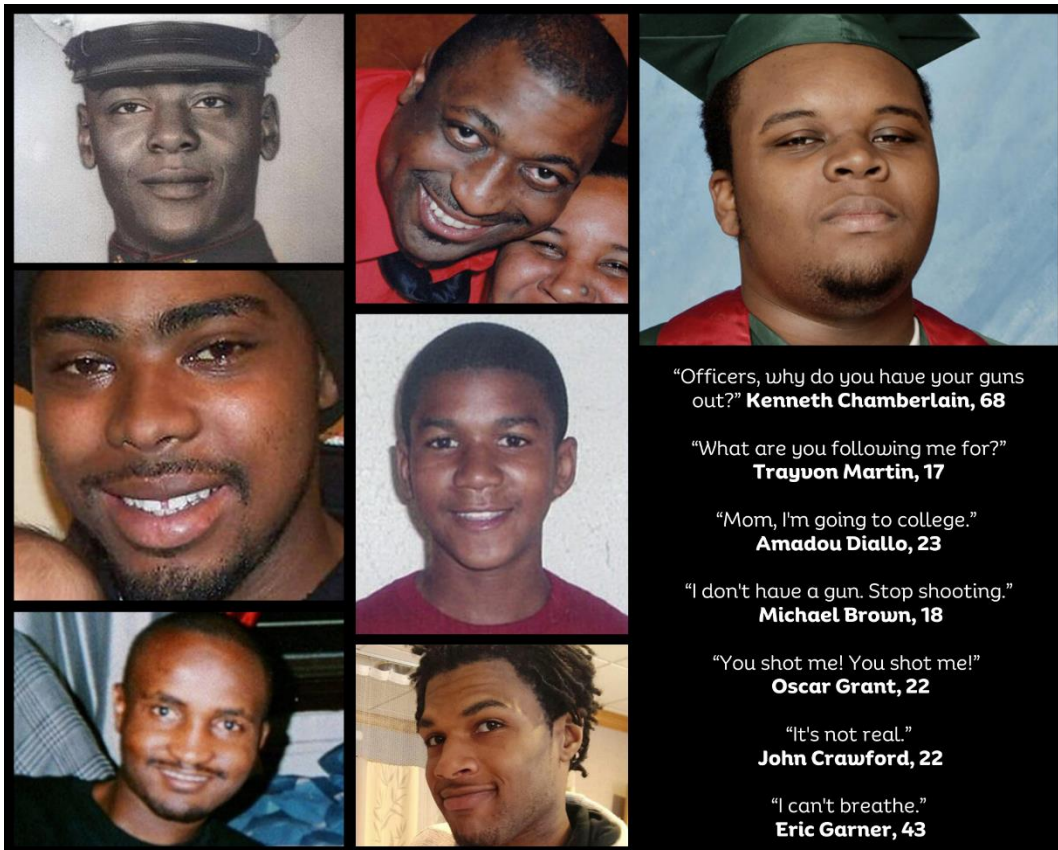
as one is consoled by his mother.

Seven Last Words of the Unarmed, Movement 6

John Crawford: "It's not real."

Seven Last Words of the Unarmed, Movement 7

Eric Garner: "I can't breathe."



Ein deutsches Requiem, Movement 6

Denn wir haben hie keine bleibende Statt,
sondern die zukünftige suchen wir.
Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt werden;
und dasselbige plötzlich, in einem Augenblick,
zu der Zeit der letzten Posaune.

Denn es wird die Posaune schallen,
und die Toten werden auferstehen
unverweslich,
und wir werden verwandelt werden.
Dann wird erfüllet werden
das Wort, das geschrieben steht:
Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?

Herr, du bist würdig zu nehmen
Preis und Ehre und Kraft,
denn du hast alle Dinge geschaffen,
und durch deinen Willen haben sie
das Wesen und sind geschaffen.

Ein deutsches Requiem, Movement 7

Selig sind die Toten,
die in dem Herrn sterben,
von nun an.
Ja der Geist spricht,
daß sie ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen nach.

*For we have here no continuing city,
but we seek the future.
Behold, I show you a mystery:
We shall not all sleep,
but we all shall be changed
and suddenly, in a moment,
at the sound of the last trombone.*

*For the trombone shall sound,
and the dead shall be raised incorruptible,

and we shall be changed.
Then shall be fulfilled
The word that is written:
Death is swallowed up in victory.
O Death, where is thy sting?
O Hell, where is thy victory?*

*Lord, Thou art worthy to receive all
praise, honor, and glory,
for Thou hast created all things,
and through Thy will
they have been and are created.*

*Blessed are the dead
that die in the Lord
from henceforth.
Yea, saith the spirit,
that they rest from their labors,
and their works shall follow them.*

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Sunday, April 21, 2024 - 4:00 PM
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Baltimore Choral Arts Society and Music Director Anthony Blake Clark

Baltimore Choral Arts Society builds a stronger, more connected, more inspired community by celebrating the joy of choral music through exceptional performances and diverse educational and artistic partnerships.

Baltimore Choral Arts Society, now in its 58th season, is one of Maryland's premier cultural institutions. The Symphonic Chorus, Chorus, and Chamber Singers perform throughout the Mid-Atlantic region, as well as in Washington, D.C., New York, and in Europe. Music Director Anthony Blake Clark has established new, large-scale collaborative performances with Maryland Institute College of Art, Maryland State Boychoir, and Peabody Youth Orchestra. In October 2022, Choral Arts went on its second European tour under the direction of Maestro Clark, with performances in Vienna, Berlin, and Prague, and concluded with a prestigious invitation to perform with the Vienna Radio Orchestra under the baton of Marin Alsop.

Baltimore Choral Arts provides several thoughtful and impactful music education programs that serve youth in and around Baltimore. These programs include CoroLAB, a partnership with Overlea High School and Baltimore City College's choral music programs; Vocal Fellows, an expanded professional development program for early-career singers; Student Composer Project, a competition for high-school and college composers; and *Sing and Play with Baltimore Choral Arts*, a series of free music classes for children ages 0-5 and their caregivers, presented in conjunction with the Enoch Pratt Free Library. Through these educational programs, Choral Arts serves the very young to early-career adult musicians.

For the previous 25 years, WMAR Television, the ABC network affiliate in Maryland, featured Choral Arts in an hour-long special, *Christmas*

with Choral Arts, which won an Emmy Award in 2006. In 2022, *Christmas with Choral Arts* was broadcast on Maryland Public Television, bringing the performance to new audiences. In 2022, Choral Arts collaborated with composer Jasmine Barnes to present *Mozart's Requiem Reframed*, which was recorded by Maryland Public Television for the Emmy® Award-winning episode, *Artworks: Dreamer*. The ensemble has been featured frequently on *The First Art* (Public Radio International), *Performance Today* (National Public Radio) and VOX (XM Radio). In Europe, Choral Arts was featured in a program devoted to the music of Handel broadcast on Radio Suisse Romande.

In 2010, under the direction of then-Music Director Tom Hall, Choral Arts released *Christmas at America's First Cathedral* on Gothic Records, recorded at the Baltimore Basilica, which includes familiar Christmas favorites as well as premieres by Rosephanye Dunn Powell and James Lee, III. A recording with Dave Brubeck, featuring Brubeck's oratorio, *The Gates of Justice*, was released internationally on the NAXOS label in 2004; Choral Arts is also featured on *Introducing the World of American Jewish Music* on Naxos. Choral Arts has two other recordings in current release: *Christmas with Choral Arts* and a live recording of the Rachmaninoff *All-Night Vigil* and will soon celebrate the release of their newest album, *Dreamer*, on Acis Records, featuring Maestro Clark's new edition of *Mozart's Requiem* and *Portraits: Douglass and Tubman* by Jasmine Barnes. Recent awards and recognitions include the 2020 Chorus America/ASCAP Alice Parker Award, the 2020 American Prize in Community Chorus Conducting (Anthony Blake Clark), and the 2020 Emmy Award nomination for the 2019 *Christmas with Choral Arts* broadcast.



Anthony Blake Clark is a leading voice among his generation of choral conductors. He is in demand by both amateur and professional choral artists because of his

“readily apparent musicality” (Baltimore Sun) and his conviction that lives can be changed by participating in classical music, whether on the stage or in the audience.

Clark has performed with some of the most important ensembles in legendary venues throughout the USA and Europe. He has prepared choral ensembles for prestigious orchestras such as the Rundfunkchor Berlin with the Berliner Philharmoniker, Baltimore Symphony Orchestra, Chicago Symphony Orchestra, City of Birmingham Symphony Orchestra, Vienna Radio Orchestra, Dallas Symphony Orchestra, and the Richmond Symphony Orchestra for esteemed conductors such as Marin Alsop, Sir John Eliot Gardiner, Fabio Luisi, Mirga Gražinytė-Tyla, and Simon Halsey. He and his choirs have performed at the Berlin Philharmonie, the Vienna Konzerthaus, Symphony Hall Birmingham (UK), St. Martin-in-the-Fields London, The Kennedy Center, and the Washington National Cathedral, among others.

At Baltimore Choral Arts, Clark has expanded subscription concert offerings while building a robust community outreach and education initiative. He has consistently received glowing reviews, both for work on the podium and as chorusmaster for performances with the Baltimore Symphony and other area partners. His work with BCAS has been recognized with an American Prize in Choral Conducting and a second nomination for best community ensemble, as well as the Chorus America/ASCAP Alice Parker Award. He annually conducts and produces the celebrated “Christmas with Choral Arts” television concert, first on ABC2 and now on Maryland PBS station

MPT, for which the ensemble has received three regional Emmy® nominations. Clark has secured invites to several important festivals and collaborations; after a sold-out and enthusiastically received UK tour, BCAS was in residence with the City of Birmingham Symphony Orchestra and Chorus for performances of Mahler’s *8th Symphony*. Recently, Clark and Baltimore Choral Arts made their Berlin Philharmonie debut with the Freie Universität Orchester. On the same tour, BCAS collaborated with the Vienna Singakademie to perform with the Vienna Radio Orchestra under Marin Alsop.

Maestro Clark has recently been appointed as the Jean. D Wilson Chair Chorus Director for the Dallas Symphony. After preparing three critically praised programs for the Dallas Symphony Chorus in 2022 and 2023, Music Director Fabio Luisi appointed Clark to become Chorus Director beginning in the 2023-2024 season. In Dallas, Clark administers the choral programs of the Dallas Symphony, preparing the 200-voice ensemble for classical and pops programs. Highlights this season include Brahms’ *Ein deutsches Requiem* and Schmidt’s *Das Buch mit Sieben Siegeln*. The Dallas Symphony Chorus under Clark’s preparation can be seen on Medici TV (Orff *Carmina Burana* and *Catulli Carmina*) and DSO’s “Next Stage” streaming platform (Beethoven’s *9th Symphony*).

Anthony Blake Clark is also the Artistic Director of Bach Vespers in New York City. In residence at Holy Trinity Lutheran Church in mid-town Manhattan, the Bach Choir and Players are composed of some of the finest early music professionals in the nation, presenting works of Bach using historically informed practices within the liturgical context of a Vespers service. Anthony Blake’s passion for Baroque historical performance has been able to take flight with Bach Vespers and in the coming season they will present many cantatas celebrating the 300th anniversary of Bach’s arrival in Leipzig as Thomaskantor, culminating in a performance of the *B-minor* Mass. He has also served as the

James Erb Choral Chair Director of Choruses for the Richmond Symphony Orchestra.

Anthony Blake Clark is equally adept in the orchestral field and made his Baltimore Symphony debut in 2021 and made his Richmond Symphony debut in 2022. He has also appeared as cover conductor for the National Symphony Orchestra, assisting conductors such as Ton Koopman, Gianandrea Noseda, Teddy Abrams, Christoph Eshenbach, and Manfred Honeck, and has assisted Marin Alsop at the Baltimore Symphony.

Maestro Clark is a passionate teacher and served as Director of Choral Activities at The George Washington University in DC. His university choirs performed at the Kennedy Center and National Cathedral and sang with the Washington Chorus, Baltimore Choral Arts, Naval Academy Glee Club, and the Baltimore and Annapolis Symphonies. Recently he was Guest Conductor/Lecturer for the Westminster Choir College Symphonic Choir. He regularly leads workshops and clinics for school and community ensembles.

Legacy and mentorship are paramount to Maestro Clark; he is a mentee of Marin Alsop's, having worked with her extensively and studied with her at the Peabody Institute in the doctoral conducting program. Mr. Clark completed a master's degree under three-time Grammy Award winner Simon Halsey CBE at the United Kingdom's University of Birmingham and considers Halsey his lifelong mentor. During his time in the UK, he embedded himself in the choral life of the UK and sang under the batons of Sir Simon Rattle, Edward Gardiner, and Andris Nelsons, and had opportunities to conduct the London Symphony Chorus and the CBSO Chorus. Other teachers include Simon Carrington (Yale Norfolk Festival, Sarteano Workshop) and Lynne Gackle (Baylor University).

An active composer and arranger, Anthony Blake Clark's music has been performed in Washington DC, London, Oxford, Texas, and at Prague's Dvořák Museum Concert Hall. In 2022 his new performance edition of Mozart's *Requiem* was recorded by Acis Records.

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Leo Wanenchak enjoys a fulsome career as conductor, pianist, organist, vocalist, composer, narrator, clinician, and teaching artist. This is his 21st year with the Baltimore Choral Arts Society. He

studied conducting with its founder, Theodore Morrison. In 2016 he was named Associate Conductor. In addition to preparing and performing with the chorus in the acclaimed Choral Arts Concert Series and outreach, He has prepared the chorus for performances with the Baltimore Symphony Orchestra under the batons of Marin Alsop, Jack Everly, John Storgårds and Yuri Temirkanov.

Community outreach and education are hallmarks of Leo's métier. He is the director of "The Larks," a women's vocal ensemble, community service project of the Junior League of Baltimore, bring the gift of song to the underserved. He developed and is director of "ParkinSonicS" choral ensemble for the Johns Hopkins Hospital Department of Neurology in conjunction with the Johns Hopkins Center for Music and Medicine. This past year members of ParkinSonicS were featured in a Kennedy Center webinar with René Fleming, "Music and the

Mind Live" and participated in the Iowa State University Neuromotor Lab Virtual Singing Festival with Parkinsons singers worldwide.

He has served as Director of The Maryland Camerata at the University of Maryland Baltimore County, the Children's Chorus of Maryland, and on the faculty of the Peabody Preparatory as Director of Arts for Talented Youth, Chair of the Piano Department and member of the Dean's Council. Formerly the Academic Dean and Director of the Walden School Choral Program, Leo is a devoted advocate of new music. During his over 35 years at Walden and the Peabody, he mentored over 1,000 young composers and world premiered over 1,500 of their works. His students have been awarded by the Music Teacher's National Association and Broadcast Music Incorporated. With the founding generation of The Walden school, he founded Avivo.com, creative, comprehensive, and customized education for musicians.

Mr. Wanenchak's appearances include performances at Carnegie Hall, Riverside Church, and Grace Cathedral. He has also performed in England, France, Greece, The Netherlands and Romania. He is a sought-after clinician and maintains a large private teaching studio in Bolton Hill, Baltimore.



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Benjamin Loeb is an accomplished conductor, soloist, accompanist, arranger, educator, arts administrator and entrepreneur. As a conductor, Loeb has lead orchestras across the US and around the world including in China,

Argentina, Mexico, Czech, Ukraine, and Bulgaria. His widely varied projects range from concerts of Beethoven and Bruckner Symphonies and Mahler song cycles to recordings with Yo-Yo Ma of Italian 16th century madrigalists to tours with popular rock musicians to world premieres of the most cutting-edge avant-garde contemporary music.

His piano performances have been heralded by the Boston Globe: “[his] vigorous, cogent playing signaled the kind of equally weighted partnership, plus competition, plus mutual

quest, etc. that [makes] this music live.” He has soloed with the Boston Pops Orchestra at the invitation and under the direction of former New York Philharmonic Music Director Alan Gilbert. He has also collaborated as concerto soloist with many other conductors including JoAnn Falletta, Carl St. Clair, and Rossen Milanov.

Some memorable recent performances include the complete Brahms Violin Sonatas with Chicago Symphony Orchestra Concertmaster Robert Chen and the complete Beethoven Violin Sonatas with violinist Jennifer Frautschi. Loeb toured Argentina and Uruguay as an US Artistic Ambassador, performing recitals of the music of Scott Joplin and giving master classes with young musicians. He has recorded for Naxos (both as soloist and collaborative pianist), CBC and the DSCLabel. He holds degrees from the Peabody Conservatory in Conducting, the Curtis Institute, the Juilliard School, and from Harvard University.



American soprano **Janice Chandler-Eteme's** astonishing range of concert literature includes Strauss' Four Last Songs(Reading, Baltimore, Syracuse, Harrisburg, and Utah Symphonies; Florida Orchestra, Fort Wayne

Philharmonic; Grand Teton and Texas Music Festivals); Philip Glass' Passion of Ramakrishna(Pacific Symphony); Mahler's Second Symphony(San Diego, Baltimore, Nashville, Cincinnati, Colorado, and Pacific Symphonies; Rome's Santa Cecilia Orchestra); Haydn's Die Schöpfung(Atlanta, Pittsburgh and Cincinnati Symphonies); Mendelssohn's Lobgesang Symphony(San Diego Symphony), Lokumbe's Dear Mrs. Parks(Detroit Symphony) and Can You Hear God Crying?(Chamber Orchestra of Philadelphia); Brahms' Requiem (San Diego, Baltimore, Colorado Symphonies); Mahler's Eighth Symphony(Milwaukee, Grand Rapids, American and Montreal Symphonies);

Beethoven #9 (Cleveland Orchestra, New Jersey and Houston Symphonies), Barber's Knoxville: Summer of 1915(Festival Miami, Baltimore Symphony), Tippett's A Child of Our Time(Dallas and Santa Rosa Symphonies) and Britten's War Requiem(Lincoln and Santa Rosa Symphonies and Evansville Philharmonic). She remains among the most in-demand sopranos for Gershwin's Porgy and Bess. Other forays into operatic literature have included a first-ever Donna Elvira in Mozart's Don Giovanni with the National Philharmonic.

Chandler-Eteme first came to international prominence as a favorite of Robert Shaw and has in the years since collaborated with many renowned and respected conductors. Chandler-Eteme's recordings include an inspirational solo disc (Devotions), and the Dvořák Te Deum with Zdeněk Mácal and the New Jersey Symphony. She holds degrees from Oakwood College and Indiana University and has studied with Virginia Zeani, Margaret Harshaw, Ginger Beazley, and Todd Duncan.

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	<p>Holiday Concert MARYLAND GUITAR ENSEMBLES Sunday, Dec. 3, 2023 at 3 PM Catonsville Presbyterian Church</p>	<p>El Decameron Negro Celebrating Brouwer's 85th Birthday SHARON ISBIN Saturday, Feb. 24, 2024 at 8 PM UMBC</p>	
	<p>Baltimore Debuts! PETRA POLACKOVA Romantic Guitar LOVRO PERETIC Classical Guitar Saturday, March 30, 2024 at 8 PM UMBC</p>	<p>50 Years on Stage! Season Finale Celebration MANUEL BARRUECO Sunday, April 21, 2024 at 3 PM Towson University</p>	

Tickets on sale at www.BCGS.org

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Winner of the 2022 YCA Susan Wadsworth International Auditions, **Joseph Parrish** is a Baltimore native and holds degrees from the University of Cincinnati College-Conservatory of Music and The Juilliard

School. Recent operatic credits include Dulcamara in Donizetti's *L'elisir d'amore*, and Augure in Rossi's *L'Orfeo* at Juilliard; Spinelloccio in Puccini's *Gianni Schicchi* with Festival Napa Valley, *Le Baron de Pictordu* in the City Lyric Opera's production of *Viardot's Cendrillon*. Next season Joseph makes his Cincinnati Opera debut in *Don Giovanni*. In addition to opera, Mr. Parrish enjoys a robust concert career performing with orchestra and in recitals at such prestigious venues as The Cathedral Church of St. John the Divine, Alice Tully Hall, St. Boniface Church in Brooklyn, and both Weill Recital Hall and Zankel Hall at Carnegie Hall.

Recent and upcoming performances co-presented by WPA, Newport Classical, Bridgehampton Chamber Festival, New York's

American Classical Orchestra, Caramoor's Schwab Vocal Rising Stars, *Death of Classical*, Usedom Music Festival, Carnegie Hall Citywide Concerts, The Kravis Center in West Palm Beach, Denison University in Granville, OH, Sleepy Hollow Friends of Chamber Music, NYFOS, and in concert with Bay Atlantic Symphony, Memphis Symphony, Aiken Symphony, Princeton Pro Music, and the Ann Arbor Symphony.

As a current artist diploma candidate in opera studies at The Juilliard School, Mr. Parrish is passionate about giving back to the various communities that have nurtured him. He is a Music Advancement Program chorus teaching fellow, Gluck Community Service Fellow, and Morse Teaching Artist. Mr. Parrish is also a member of the inaugural cohort of Shared Voices, an initiative designed to address diversity, equity, and inclusion through collaboration between Historically Black Colleges and Universities, top conservatories, and schools of music in the United States with the Denyce Graves Foundation.

Joseph Parrish appears by arrangement with Young Concert Artists, Inc.

www.yca.org

Christmas with **CHORAL ARTS**

TUESDAY, DECEMBER 5, 2023 | 7:30 PM
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Camilla Tassi is a projection/video designer, producer, and musician from Florence, Italy. Her design credits include *Falling Out of Time* (Carnegie Hall), *L'Orfeo* (Apollo's Fire Tour), *King Arthur* (Lincoln Center,

Juilliard415), *Malhaar: A Requiem For Water* (LA Master Chorale, Disney Concert Hall), *Fun Home* (TheaterWorks Hartford), *Iphigénie en Tauride* (Boston Baroque), *Fires in the Mirror* (Baltimore Center Stage), *Magic Flute* (Berlin Opera Academy), *Path of Miracles* (Conspirare, TX), Handel's *Alcina* & Stravinsky's *Rossignol* (Yale Opera), and associate to Peter Nigrini on the opera *The Ritual of Breath is the Rite to Resist* (Hopkins Center for the Arts). Tassi enjoys bringing theatrical design

to traditionally unstaged compositions, recontextualizing the repertoire with today's social reality and audiences.

Camilla has directed and produced performances of period and contemporary classical works, including Missy Mazzoli's *Song from the Uproar*, a joint theater and opera project of Tennessee Williams and Larry Delinger's *Talk to Me Like the Rain* and the US Premiere of Morricone's *Se questo e' un uomo*. As an Italian coach she has created program translations for Carnegie Hall (*L'Arpeggiata*). She has singing experience with the Schola Cantorum at Yale and Apollo's Singers/NY Phil.

Tassi holds degrees in Computer Science & Music (U. Notre Dame), Digital Musics (Dartmouth) and an MFA in Projection Design (Yale School of Drama). Burry Fredrik Design and Robert L. Tobin Opera Design Award recipient. IG: camtassi <http://camillatassi.com>

The Baltimore Choral Arts String Quartet

Jose Cueto, *violin I*
Ha-Young Kim, *violin II*

Ting-An Wei, *viola*
Gita Ladd, *cello*

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Leo Wanenchak, *associate conductor*

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*Vocal Fellow/Section Leader

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Discussion Panelists

Baltimore Choral Arts Society would like to thank the following community members for their contribution to this afternoon's post-concert discussion panel:

Carla Finkelstein, Baltimore Choral Arts singer

Mike Hellgren, Reporter, WJZ-13 CBS Baltimore

Freedom Jones, Director of Community Violence Intervention Programs, Center for Hope

Darius Sanders, Baltimore Choral Arts singer

Upcoming Choral Arts Events

Mark your calendar for these upcoming concerts and events:



THE CHORAL ARTS CHAMBER SINGERS

SUNDAY, DECEMBER 3, 2023 | 3:00 PM

IMMANUEL LUTHERAN CHURCH

All are welcome at this free Christmas concert hosted by Immanuel Lutheran Church, located at 5701 Loch Raven Blvd, Baltimore, 21239.

For more information, call (410) 435-6861



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TUESDAY, DECEMBER 5, 2023 | 7:30 PM

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Ring in the season with Baltimore Choral Arts! The 30 year tradition continues with favorite holiday music, dramatic readings, and cherished sing-alongs. Tickets at BaltimoreChoralArts.org/music



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WITH THE BALTIMORE SYMPHONY ORCHESTRA

JOSEPH MEYERHOFF SYMPHONY HALL

December 22, 2023 | 11 AM & 8 PM

December 23, 2023 | 3 PM

Tickets at BSOmusic.org



PRAISE, MAGNIFIED

SUNDAY, MARCH 17, 2024 | 3 PM

SHRIVER HALL AUDITORIUM

Choral Arts explores two contrasting settings of the Magnificat: the J.S. Bach masterpiece and John Rutter's 1990 reimagining of the canticle.

Tickets at BaltimoreChoralArts.org/music



BRITTEN WAR REQUIEM

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THE MUSIC CENTER AT STRATHMORE

50th Annual Spring Oratorio

April 19, 2024 | 8 PM

Tickets at USNA.edu/Music

Choral Arts Gala 2024:

SOME ENCHANTED EVENING



Featuring
Nola Richardson, soprano

Save
THE
Date

Friday, April 12, 2024 | 6:30 PM

Baltimore Museum of Industry

Join us on a voyage from the South Pacific to the icy North Atlantic – an ode to great American songs of the sea. We welcome you to the shores of our Inner Harbor at the Baltimore Museum of Industry at 6:30PM on Friday, April 12th, 2024, to experience ‘Some Enchanted Evening’!

The 2024 Baltimore Choral Arts Gala will inspire awe with musical favorites from Hammerstein to Horner, featuring superstar soprano Nola Richardson alongside our Choral Arts Vocal Fellows.

In addition to musical performances, you can expect a delectable dinner presentation accompanied by auctions supporting our education and community outreach initiatives. Tickets will be available on our website in January 2024.

Contributors

Baltimore Choral Arts is very grateful to the following individuals and institutions who have made generous donations to the Annual Fund received between July 1, 2022 and September 28, 2023. Endowment, Gala and Tour Gifts are not included in this list.

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